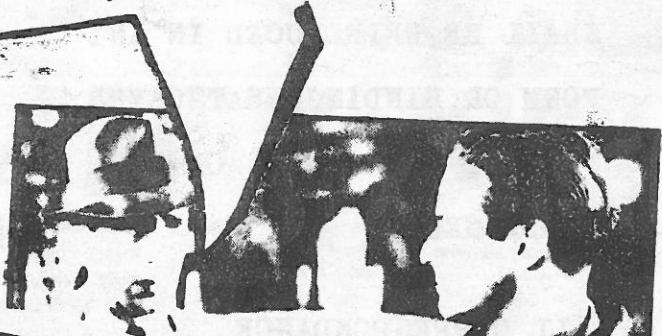


**HERE'S THE**

**Sex**

Never mind The  
Sex Pistols—here's  
The Bollocks

© Mott Aguirre/Saxon '78/Over Park'



**PISTOLS**

# NEVER MIND THE BOLLOCKS

HERE'S THE



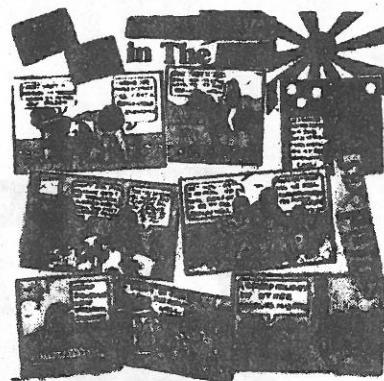
3. NEVER MIND THE BOLLOCKS  
Sex Pistols, Virgin

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HOLIDAYS IN THE SUN.  
Sex Pistols, Virgin



# Rotten, punk king!

WHY people are so frightened of violence  
I'll never really understand," says  
Johnny Rotten in the MM's interview this  
week with the Sex Pistols — the first full  
interview with the band.

"We had nowhere to go," says Rotten. "So  
what did we do? We threw bricks at passing cars.  
Someone like Bryan Ferry has tried to escape  
that. But we're not ashamed of it."  
The Sex Pistols story, and that of the growing  
number of punk bands and fans, is the story  
this era claims Caroline Coon. Streets kids with  
tough attitudes are making a protest about the

System. "Drab, working-class ghettos are only a  
stone's throw from the wealth paraded on King's  
Road," writes Coon.



## NEVER MIND THE SEX PISTOLS...

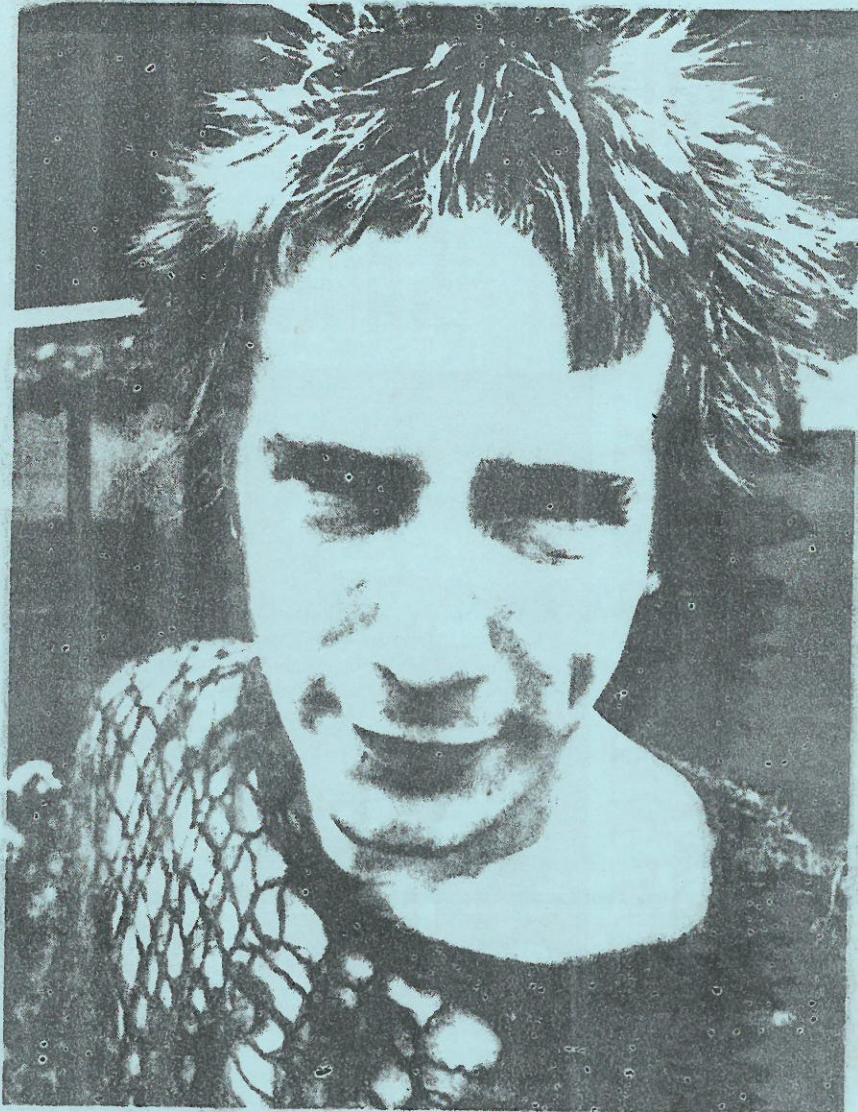
The first Sex Pistols album was a masterpiece. Through this we can best sum them up.

"Holidays In The Sun" starts the album with intentionally disturbing sound of a thousand jackboots marching on what could be English soil. The chords are dramatic before the main riff.

"I don't want a holiday  
in the sun,  
I wanna go to the new Belsen,  
I wanna see some history,  
'cos now I got a reasonable  
economy".

This aggressive little ditty sets the scene for this long awaited statement of intent by what the sixties rebels would call 'four angry young men'.

Despite Rotten's insistence of having "no reason" he definately feels he has something worth shouting about, & he does this extremely well. The track is punctuated by some steady bass lines & unashamedly 'rock n' roll' guitar - they couldn't hide their roots, & why should they. Just to prove their 'new' stance they end most tracks with



the unconventional abruptness & unpolished stab of sound instead of the more professional fade out.

The next track is "Liar"-a much more moronic & rougher song. Its the same idea of going against the music businesses traditions

# Pistols ink Virgin pact

## DELAYED SINGLE OUT NEXT WEEK

AFTER WEEKS of speculation, it was confirmed this week that the Sex Pistols have signed with Virgin Records — for an unspecified figure. And their much-delayed new single "God Save The Queen" is the first release under the new deal — it comes out next Friday, May 27.

The Pistols have also nearly completed work on an album, and a Virgin spokesman described the advance orders for both LP and single as "massive".



A huge marketing campaign is

being mounted by Virgin to announce the new contract and upcoming single, but plans to advertise it on ITV last weekend were thwarted when both Thames and London Weekend rejected the commercial, even though it was described as "not offensive or controversial".

The Pistols have been without a record deal since their dramatic departures from EMI and A&M. Now they are back in business again, they plan to return to the gig circuit in the near future — provided they can obtain bookings. Existing bans on the group are, apparently, still in operation at many venues.



THE NEW WAVE  
PUNK ROCK  
EXPLOSION  
Caroline Coon

Nov 19 Sunday Times)

### Malcolm McLaren

You could say we (the Pistols and me) hate each other's guts Christ, if people bought the records for the music, this thing would have died a death long ago."

(Aug 6 NME)

### Sid Vicious

"I hate the name Sid, it's a right poxy name, it's really vile. I stayed in for about two weeks because everyone kept calling me Sid, but they just wouldn't stop. Rotten started. He's 'orrible like that, he's always picking on me . . ."

"The Clash only wrote those songs in the first place 'cause of me and I'm (Rotten) moaning about living in a poxy squat in Hampstead. It was probably them coming up there and seeing the squalour we were living in that encouraged them to write all that shit."

(Aug 6 NME)

### Johnny Rotten

"I can remember going to those concerts and seeing all those ippies being far out and together,aaaaaaaaan, despising me because I was about twenty years younger than they were and ving short hair. That's when I us are like that as well, which kes me really sick."

c 3 NME)

### In Mortimer (QC ending Pistols in Bollocks

He wonders why a word ich has been dignified by ters from the Middle es in the translation of the le to the works of George well and Dylan Thomas, d which you may find in dictionary, should be gled out as criminal cause it is on a record eve by The Sex Pistols. It is because it was The Sex stols and not Donald Duck Katherine Ferrier that this osection has been ought. One wonders what a world is to think about a dicial system which has to end its time to consider a ord used to describe a load nonsence."

(Mar 19 NME)

### Malcolm McLaren

"It's not a punk rock version of the National Anthem, but the boys' own genuine tribute to the Queen."

"I think bands like The Damned and The Clash and The Stranglers have been taken over by the industry. The Damned are into the custard pie, paper bag through to Magpie and being the nice new wave band . . . a little bit of horror rock, a little bit of fun and games and they'll work very well on TV."

"We always knew Glen (Matlock) was into The Beatles and at first we lived with it. I felt he would be better off with another group because he had his own problems and his attitudes, rather than staying with people who didn't want to accept them. The Pistols are heavily into chaos and not music. They didn't want to get involved in harmonising . . ."

(Mar 19 NME)

### Glen Matlock

"It was a mutual agreement. I wanted to leave and they wanted me out. In the beginning it was just playing rock 'n' roll and then later all the business came in and spoilt it . . . (it was) like playing The Monkees."

(July 16 Capital Radio)

### Johnny Rotten

"A lot of it (punk) is real rubbish, I mean real/rubbish, pathetic, and just giving it a terrible name. A lot of bands are ruining it. They're either getting too much into the star trip or they're going the exact opposite way. Neither way is really honest . If you know what you're really doing you can completely ignore the whole damn thing which is what we've always done."

"(I) remember Ready Steady Go when I was really small and that was great fun. I had a plastic Beatles wig. That's what started me buying records — I felt a part of it. But in recent years over the 70s I haven't felt a part of anything in particular."

(May 27 Islington Gazette)

### Mrs. Eileen Lydon (a.k.a. Ma Rotten)

"It's true I've brought up my children to be plain speaking. OK, so Johnny will sometimes say things straight from the shoulder, but he's not the violent type at all . . . Groups like Johnny's help society by bringing kids in off the street. A friend of ours thinks the Pistols are doing more good for the country than Jim Callaghan."

(Nov 5 NME)

### Al Clark (Virgin Records PR, talking about Capital Radio ban of Sex Pistols' "Holidays In The Sun")

"It's quite puzzling, if an analogy had been made with Belšen and holiday camps by a witty media commentator it would be considered terribly pertinent. It's like Willie Hamilton being considered an interestingly controversial character because he knocks royalty, whereas the Pistols are considered animals."

(Mar 26 NME)

### Malcolm McLaren

"It's true we've received £125,000 this year for doing very little work — but it's not satisfying to us. We want to get back into action."

(Oct 20 Rolling Stone)

### Sid Vicious

"I didn't like fucking then and I still don't. It's dull!"

(Oct 20 Rolling Stone)

### Johnny Rotten

"I despise the name Johnny Rotten. I don't talk to anyone who calls me that."

(Oct 20 Rolling Stone)

### Johnny Rotten

"Love is two minutes and 50 seconds of squelching noises."

(Oct 20 Rolling Stone)

### Johnny Rotten

**SEX PISTOLS:** "Anarchy In The UK" (EMI). The first time the Pistols performed this number the audience surged in front of the stage, ripping at each other's jackets and T-shirts, throwing themselves at each other and bouncing off again — a seething, gleeful mass of bodies forming a trampoline of human flesh.

It was obvious that if ever there was to be a single then this should be it. But it was difficult to imagine how the band could capture all that excitement on vinyl. They HAVE done it, though.

The single is an epitome of their sound, at the band's most furious, venomous best. The song is a threat, a malefaction. In the last bar Johnny Rotten (19), with the feel of an urban desperado, yells "D-E-S-T-R-O-Y!"

Earlier on he asks, "Is this the UK or just another country, a council tenancy?" He seems outraged, surprised, betrayed perhaps. As if he still can't believe how utterly without hope his childhood was and how callously (or so he believes) he and his friends, aged 11, were written off as factory fodder.

They scrapped the first try at recording the single after an abortive weekend where good fun and liquid refreshment flowed to the detriment of music. They re-recorded it with Chris Thomas producing.

This time they were meticulous and their care and attention pays dividends, totally destroying the myth that UK punk rock revels in untuned instruments and sloppiness.

All through the track bassist Glen Matlock and drummer Paul Cook grind out a demon rhythm which is, compared with other numbers like "No Feelings" or "Submission," laidback for them!

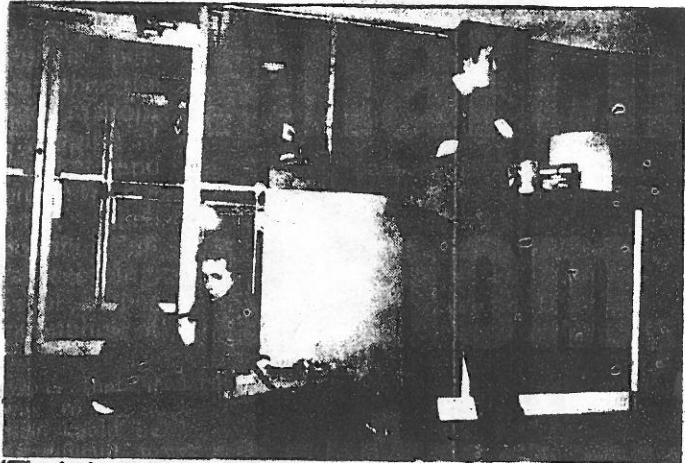
Guitarist Steve Jones, in two sparse breaks, kicks the track to new levels of white hot power with the strength of a Chieftain tank. Rotten enunciates every word with the clarity of a branding iron.

# Anarchy, venom, outrage, fury!

It's great. It's startlingly harsh, loaded with cynical irony and too concerned with urban reality to appeal to those settled into the thrill of romance.

But for restless young renegades bored with sugar and spice images, which are about as far removed from the life they know as Venus and Mars, it will be an instant hit.





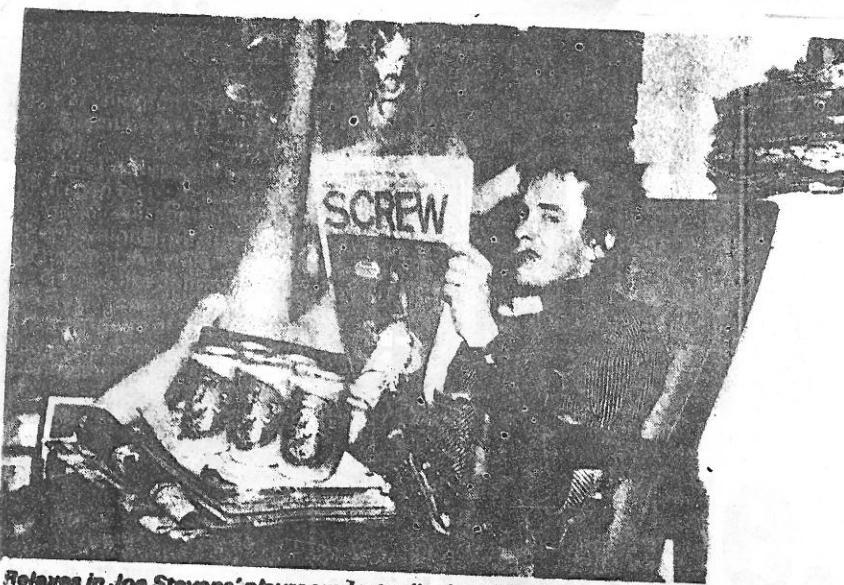
*"That's that, then." Final days of the fateful U.S. tour.*

## **RETIRED ? RETIRING SOON ?**

Have your  
Social Security check  
deposited here automatically

*Save  
STEPS..  
TIME..  
WOR*

*Johnny signs on . . .*



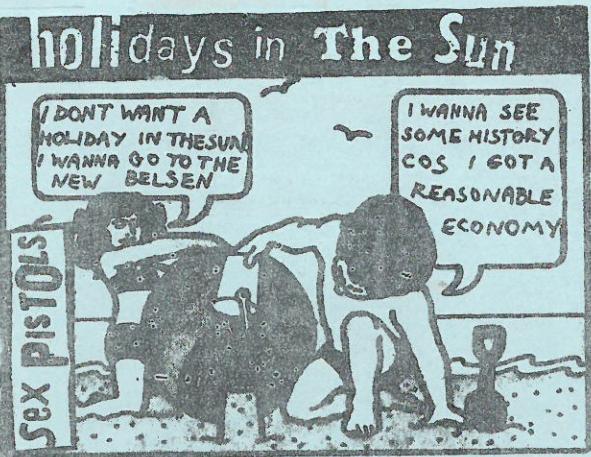
*Relaxes in Joe Stevens' playroom (actually the NME New York office) after a hard day's work . . .*



*Makes out on the town with a 12-year-old yummette.*

## THE GREAT ROCK & ROLL SWINDLE.

TRACKS: God Save The Queen,  
Johnny B. Goode, Roadrunner, Black  
Arabs, Anarchy In The U.S.A.,  
Substitute, No Lip, Stepping Stone,  
L'Arnachie Pour Le U.K., Finmai  
Ivar Belsen Burtrefflich, Finmai  
Ivar Wirrlich Burtrefflich, Silly





Thing, My Way, I Wanna Be Me,  
Something Else, Rock Around The  
Clock, Lonely Boy, No-one Is  
Innocent, C'mon Everybody, EML,  
The Great Rock n' Roll Swindle,  
Friggin' In The Riggin', You Need  
Hands, Who Killed Bambi.

Track listing on cover wrong, inside  
sheet correct.



PISTOLS  
SPLIT



# *The Pistols had to end with a bang if they really meant it, man'*

THE SEX PISTOLS split last week - which seemed at first like another in a long line of publicity stunts - was confirmed this week by Virgin Records after they had been contacted by the band's manager Malcolm McLaren.

The split happened in Los Angeles at the end of their American tour. Whether Johnny Rotten left the band or was fired by the others is not yet clear, but the band subsequently disbanded.

Rotten flew back to England via New York and Sid Vicious followed slightly more publicly by overdosing 'on drinks and drugs' on the plane to New York where he was rushed to hospital. But he was back in Britain early this week.

Paul Cook and Steve Jones flew down to Rio de Janeiro where they were said to be holidaying with escaped Great Train Robber Ronald Biggs. Malcolm McLaren flew into London this week but there have been no official comment from him as Sounds went to press.

A statement was issued by their management company Glitterbeat on Thursday which read 'The management is bored with managing a successful rock and roll band. The band is bored with being a successful rock and roll band. Burning venues and destroying record companies is more creative than making it.'

But this statement was withdrawn after only a couple of hours and McLaren apparently disassociated himself from it.

The permanence of the split was not clear this week however.

A spokesperson for Virgin said first as far as they were concerned the band didn't exist any more but it was possible two, three or even all four of them might get back together again at some point.

Virgin have a long term contract with all the individual members and will be releasing any records made by them.



640 222

# "ANARCHY IN THE U.K"

Sex PISTOLS

BANNED IN THE U.K

(P)